CONCERNING "PAID IN FULL"

WHERE IT FAILS TO FULFIL ITS FIRST ACT.

From a Harlem Flat to the Inevitable Bachelor's Apartment a Step From Social Study to the Drama of Conventional Stage Sensation and "Situation."

"Marry in haste and repent in Harlem" might very well serve at least as a partial motto for Eugene Walter's new American play "Paid in Full," now visible at the Astor Theatre. President Eliot of Harvard has frequently complained that so many young men abstain from matrimony until they are 30 Mr. Walter in the first act of his play has given the learned president an answer. Better a dumbwaiter and no servant, at the other end of the subway where love is, than to dwell where the bedrooms are actually on a separate floor? No doubt, no doubt! But mixed up with poor human nature's brighter part is pride, and a certain craving for creature comforts, and other unfortunate traits. And mixed up with our social and economic system are city rents as lofty as the cave dwellings where we live in layers and high prices for the indispensable luxuries of life as well as for the less important necessities and small salaries paid to the youngsters. And if the young men do not marry before they are 30 and rear three children to roam the vast spaces of a Harlem flat, to fatten in the healthful Harlem air, there is something to be said in defence of them.

It was because Mr. Walter said it in his first act, and said it well, said it through the medium of action and characters, not by spouting a thesis, and said it, too, in such a manner that the human story of his play got silently and swiftly and entertainingly under way, that when the first curtain fell last Monday night hope was extraordinarily high in the hearts of his audience. But this hope was only in part realized by subsequent acts, and it is important to see exactly why, for Mr. Walter is a dramatist far too valuable in promise not to handle with the utmost severity. He is a man who should go on, treating his work ever more seriously and truthfully, finding in his first success, in spite of praise or royalties, at best a partial failure. He ought to have the stuff in him to be to-day one of the most discontented men in New York. Let us hope that he is—and that he is already working on a new play!

Joseph Brooks (surely Mr. Walter meant no harm when he named his villain after one of our more or less prominent theatrical managers?) is a young man employed as collector by *Captain Williams*, head of the Latin American Steamship Line. He has married a nice girl named *Emma*, rushing in where angels fear to wed, and the opening act discloses them in their Harlem flat, at the humble task of washing the dishes and clearing up the dining room, for they are too poor to afford a maid. *Joe* is a tempery, discontented sort of person, who has been more and more embittered every time other men in his office have had a raise in salary while he has not. *Captain Williams* was, it appears, formerly in command of a piratical Pacific sealer—a hard, wolfish, cruel man, now in business as then on the deck of his ship. Even before he appears on the scene, although the weakness of *Joe's* character is apparent, you yet feel sympathy for the lad. The iron hand of the social system is heavy upon him, and like many another weak and egotistical man he supposes that it is against him. Hence his undigested socialism. *James Smith*, an unsuccessful suitor for *Emma's* hand, who is still her devoted friend and unselfishly interested in *Joe's* welfare, hits the nail on the head when he says: "If Joe had got his $10 raise to-day he'd be howling for capital. There are lots of such Socialists."

There are; and it was Mr. Walter's great opportunity to continue the character he sketched so admirably in his opening act. When *Capt. Williams* comes to the flat with *Emma's* mother and sister, two characters needlessly exaggerated, out of farce, in fact —distinct blots on the texture of the drama—*Joe* breaks in upon him with a hot headed tirade, a fire eating, defiant invective that is at once melodramatically stirring, an exposition of character, both of *Joe's* and the *Captain's*, an excellent motive for the *Captain's* subsequent scheme of revenge, and though in complete disregard of *Joe's* later conduct, a bid for sympathy for the young man. When his wife has interposed between him and the giant *Captain's* fist and the guests have departed hastily after such a painful scene, *Joe* is in a perfectly natural rebellious mood, ready for anything. He and *Emma* are invited to a theatre party. They cannot go because she has no clothes fit to wear in company with her former friends. He resolves on a theatre party of his own, and hang the expense. *Emma* runs to get ready. He takes a bill from the drawer where he had placed his late afternoon collections for the company. *Emma* returns, beaming. They turn out all the lights in the flat to save expense and go out. The curtain descends on a dark stage.

It is an opening act of extraordinary excellence, with the farcical mother-in-law as the one weak spot. Surely she could sting *Joe's* pride by her intimations that her daughter had made a bad match in a less exaggerated manner. It is an act that is vital with a truthful observation of existing conditions, that sets forth the leading characters of the play with salient strokes, that naturally and swiftly prepares the spectator for the coming drama and rouses his curiosity. *Joe* does not steal to make a play. He steals because logical circumstance drove him to it. The play is going to be, you are confident, the outcome of the characters, not the characters of the play. Pinero himself need not have been ashamed of this act.

Before the second act some months have elapsed. *Joe* and *Emma* are seen living in a "semi-fashionable" hotel, where the wallpaper and the furniture don't match. But there is a telephone instead of a speaking tube, and an upright piano. *Emma* is elaborately gowned. Her hands are no longer red from dish washing. She has the kitten qualities of her sex—she purrs when surrounded with luxury. She thinks that *Joe* has had his salary trebled, with six months of back pay as well. But *Joe's* temper hasn't improved. He has become impossible. There is no vestige of the gentleman left. Either his thefts have utterly ruined him or the sympathy he gained at first was gained under false pretences.

The *Captain* and *James*, it seems, have been away in South America, the *Captain*, of course, wishing to give *Joe* enough rope to hang himself with. But they come back, and faithful *James* tells *Joe* that the *Captain* knows all. The *Captain* calls and plays with *Joe* before his unsuspecting wife with deliberate, sly, wolfish cruelty. There is dramatic stuff in this scene; it bites. *Joe* is shadowed by detectives. He cannot escape. The *Captain* goes out, telling him to be at the office at 8 the next morning. And then *Joe* confesses everything to his wife. He exposes layer after layer of abominable caddishness. He says he stole or her sake, which is more than half true, or would have been true did he not say it in such a brutal, unloving way. At length, in his cowardly fear of jail, he is driven to suggest that she go at once to *Capt. Williams's* flat and intercede for him. "The *Captain* likes you—he likes pretty women," *Joe* says. "And all women know how far they can go." And he adds that she ought to do it since it was she who drove him into crime.

Well, with that speech every last spark of sympathy for *Joe*, every last mite of interest in him as a type to be studied for light on social conditions, vanishes. Tuesday night there was a smothered gasp almost of horror in the audience. For a moment it seemed as if the entire structure of the play was tottering, so violently were the sensibilities wrenched and the interest shifted. So *Joe* was nothing but a skunk after all! Nay, worse, he was nothing but a conventional stage villain used to bring about a third act situation! So a play that started in hopefully as a social study was to be in the end nothing but the fulmination of a young dramatist trying to write a "strong scene"! It was not pity for *Emma* but sorrow for another play gone wrong that saddened the hearts of some in the audience. Mr. Walter had his chance—and he missed it.

But in missing it he found something else of positive value, and in his third act, by the sheer dramatic life of his situation, he saved his play from the commonplace, perhaps from what would have been popular failure. For *Emma* goes to *Captain Williams's* flat, a curious place with a wheel over the door, a capstan for a table, and port and starboard lights agleam, like a Fourth avenue drug store, and there the old sea wolf fools her and the audience alike by disclosing an elementary streak of iron generosity in his nature, a coarse kind of chivalry, that is perhaps none the less pleasant to contemplate because it results more than half from a desire for a picturesque and surprising form of revenge. "They say I'm a brute, do they? Well, I'll show 'em that—I ain't!" was the formula of the *Captain's* psychology. After all, as Frank Sheridan plays him, there is something deliciously probable about this psychology. On second thought it may well be that the *Captain* is the most intricately human character in the play. And one the more regrets that Mr. Walter had so completely to sacrifice *Joe* in order to make this evident. There is a cruel waste of good material in such construction.

Of course after the earlier revelation there was but one end possible when *Emma* returned to the "semi-fashionable" hotel. She left *Joe* forever—and for the faithful *James*. Everything comes to him who waits.

The failure of the play then is not a failure to arouse interest in dramatic situations, nor will it be a failure to attract public patronage. It is a failure at exactly the point where so many well meaning and seriously written plays fail—a failure to bend the stubborn material of the stage always and consistently to the purposes of significant truth, allowing instead the material to warp the significant truth. It may be true that such skunks as *Joe* exist and manage to marry chaste and lovely *Emmas* in spite of the counter proposals of faithful and adoring *Jameses*. But it is not significant, it is not representative. No light is shed on the dark places of any considerable number of Harlem flats; there is no lesson to be learned, no real comment made on present social conditions. "Paid in Full" is not, after all, a "criticism of life," but simply another play. It is an interesting, a promising play. But it is not what it should be, what it might have been. Judged by the exacting standards not of Broadway but the leading examples of the modern social drama, it is a failure.

In a general way of course all these things discussed are comprised by the term dramatic style. Dramatic style lies quite as much in the structure, in the unification of atmosphere and mood, in the development of character, as in the mere dialogue. The farcical mother-in-law in "Paid in Full" is for example an error of style, a kind of dramatic split infinitive! But in a narrower sense the term may be used to describe the language in which a play is couched and which when nicely handled may be potent for effect or charm even in the most realistic of plays. It is in this sense at least that Mr. Walter may be said to be lacking in style. He has much to learn and some things to unlearn.

Contrast for a moment the nervous, beautiful prose of "The Great Divide" with the language of Mr. Walter's play. It can hardly be urged that *Ruth* and *Steve* do not speak human language, even if on occasion they do strike out similes worthy of Shelley. Or contrast his dialogue with that in "The Witching Hour," the work of a man who isn't, as Mr. Moody is, a student and teacher of rhetoric, and a poet as well. Mr. Thomas's characters, though they speak in character, though the Judge uses a different vocabulary from the gambler, do not for that reason necessarily speak harshly, without distinction. It is a nice problem, no doubt, that faces any writer of dialogue to draw the line exactly right between a realistic reproduction of conversational sloppiness and a scrupulous rhetoric. Yet he must always remember that a part of the pleasure to be derived from a work of art is an æsthetic pleasure, and the mere reproduction of conversational sloppiness will in the end bring weariness and a sense of vulgar commonplaceness. Mr. Walter has displayed in "Paid in Full" no care whatever for beauty or distinction of speech. His language is bald and commonplace. And his play suffers thereby, is not without a taint of cheapness.

But in the speeches assigned to the faithful *James* he has erred still further. In his desire to avoid bookishness, to suggest the breezy, slangy freshness of this Colorado *Cayley Drummle*, this sentimentally lovable fellow, at once so simple and so sharp, *James* talks like a book all the time—a book of slang. *James* has a peculiar, a picturesque vocabulary. He talks in metaphors, the racy metaphors of the street or the West. His vocabulary is a part of his charm and of his character. But he is a man of deep and sincere feeling, of tender sensibilities and gentle instincts. When therefore he describes to the woman he loves the shame of his mother who bore him nameless into the world and died of her grief, the slang would in reality have fallen from him and he would have spoken in simple, touching English. There would have been no laughs from the audience during his narrative had he so spoken.

Mr. Walter, however, has increased rather than diminished the quantity of his slang during this scene, has even more highly colored his metaphors. So the speech is false to character, it strikes harshly and painfully on the ear. And it smells of the lamp quite as much as any bombastic rhetoric could do.

After all, style in the drama as anywhere else is the outer manifestation of an inner sense of fitness. If a character is perfectly realized the author cannot but make him speak fitting words and do fitting things. If the dominant mood or purpose of a play is thoroughly and firmly laid hold of the author cannot but reject all persons and episodes that are not in harmony, that shatter his mood or distract him from his purpose. Perfectly to realize all characters, firmly and thoroughly to lay hold of a dominant mood and purpose, is a task that only the exceptional authors of this earth can accomplish, especially dramatic authors, for whom the material is so stubborn, the distracting temptations so many and great. If Mr. Walter is wise he will learn many lessons from "Paid in Full" and keep an ever more exacting watch upon himself. It should be his ambition to be one of these exceptional authors.

WALTER P. EATON.

BOOTH, IRVING AND TERRY.

Reminiscences of When the Three Stars Played Together in "Othello."

"Booth's *Othello* was very helpful to my *Desdemona*," writes Ellen Terry in *McClure's*. "It is difficult to preserve the simple, heroic blindness of *Desdemona* to the fact that her lord mistrusts her if her lord is raving and stamping under her nose!

"Booth was gentle in the scenes with *Desdemona* until the scene where *Othello* overwhelms her with the foul word and destroys her fool's paradise.

"Love does make fools of us all, surely, but I wanted to make *Desdemona* out the fool who is the victim of love and faith, not the simpleton whose want of tact in continually pleading *Cassio's* cause is sometimes irritating to the audience.

"My greatest triumph as *Desdemona* was not gained with the audience but with Henry Irving! He found my endeavors to accept comfort from *Iago* so pathetic that they brought the tears to his eyes.

"It was the oddest sensation when I said 'Oh, good *Iago*, what shall I do to win my lord again?' to look up—my own eyes dry, for *Desdemona* is past crying then—and see Henry's eyes at their biggest, luminous, soft, and full of tears!

"He was, in spite of *Iago* and in spite of his power of identifying himself with the part, very deeply moved by my acting. But he knew how to turn it to his purpose; he obtrusively took the tears with his fingers and blew his nose with much feeling, softly and long, so that the audience might think his emotion a fresh stroke of hypocrisy.

"Every one liked Henry's *Iago*. For the first time in his life he knew what it was to win unanimous praise. Nothing could be better, I think, than Mr. Walkley's description: 'Daringly Italian, a true compatriot of the Borgias, or, rather, better than Italian, that devil incarnate, an Englishman Italianate.'

"One adored him, devil though he was. He was so full of charm, so sincerely the 'honest' *Iago*, peculiarly sympathetic with *Othello, Desdemona, Roderigo*—all of them, except his wife. It was only in the soliloquies and in the scenes with his wife that he revealed his devil's nature.

"Could one ever forget those grapes which he plucked in the first act, and slowly ate, spitting out the seeds, as if each one represented a worthy virtue to be put out of his mouth, as God according to the evangelist puts out the lukewarm virtues?

"His *Iago* and his *Romeo* in different ways proved his power to portray Italian passions —the passions of lovely, treacherous people, who will either sing you a love sonnet or stab you in the back, you are not sure which.

"We played 'Othello' for six weeks, three performances a week, to guinea stalls and could have played it longer. Each week Henry and Booth changed parts. For both of them it was a change for the worse.

TWISTING A BRONCO.

How Colts Are Put Through the Grand Merry Go Round.

From Out West

He was a big black beauty of a colt, and just as mean as he was handsome. "Bronc" had never been thoroughly broken by his former owner, and when I first saw him he was in the hands of the best horse breaker in camp, who was putting the finishing touches to his education.

"They called this pony a' outlaw afore I took a-holt of him," remarked the bronco twister. "Shucks! Nowadays of a hoss bucks his saddle blankets off'n him the boys say 'Outlaw! Bad bronco. Guess I'll ride that old hoss over yonder.'

"I've sweated most of the ugliness outen him a'ready," continued the trainer. "He ain't got but one mean habit left, an' to-day I'm a-going to larn him to fergit it."

The mean habit referred to was this—when "Bronc" decided to go straight ahead, he'd go! Over rocks and down the steep banks of a wash, through cactus and the well named cat's claw; and if the chollas pricked him, or the curved claws of the brush snatched at his flanks, he would throw in some fancy bucking for good measure as he tore along. But turn? Never!

The trainer took his riata from the saddle horn and tied one end to the rope bridle or hackamore, fastening it securely under the jaw. Then he petted the colt, working toward its flanks, until the animal allowed him to reach the tail and fasten a loop of rope in its heavy strands.

The free end of the riata was passed through the loop in a way which would bring the horse's head and tail together when tightened, and by passing the riata once more through both hackamore and loop it was prevented from slipping when released.

"Now, fer the grand merry go round!" announced the twister, and standing away from the colt's heels he pulled the riata taut until the animal was bent nearly double. "Keep turnin' till I say you kin stop," he commanded, and in fact the bewildered creature was revolving like a top and painfully learning the old lesson of his race, that man's will is law for the horse.

We sat in the shade of a mesquite watching him for twenty minutes or so when the bronco twister decided that the stiff neck was sufficiently limber. When he mounted he discovered his error; the frightened horse pranced and bucked with him and finally tried to roll over the rider, who sprang from the saddle just in the nick of time.

But his patience was by no means exhausted.

"Here's a shore way to make 'em limber," he announced, and picking up a large flat stone he tapped the horse's neck for a few minutes steadily, but not with sufficient force to hurt him. "He'll feel that perty soon an' find it easier to turn than brace his tender neck agin the reins."

When the pony had been reversed—that is, tied head and tail on the opposite side—and allowed to rotate another half hour, he was dripping with sweat and completely subdued. The bronco twister mounted and the colt allowed himself to be ridden about the flat until he tangled in his trailing riata and fell, the rider still on top.

"Now, we'll turn him loose an' see how he behaves hisself," remarked the trainer, and unslinging the ropes he again mounted and rode the now tractable horse in circles and figure eights, wheeling and turning at will.

As the trainer concluded: "I'd a heap sooner twist this critter's neck with a rope than have him break his back an' mine too over yonder cliff."

Which was the justification of "Bronc's" hard lesson.

Getting Around the Question.

From the Kansas City Journal.

A Chicago physician said the other day of the late Dr. Nicholas Senn, the celebrated surgeon:

"I studied under Dr. Senn when he was professor of surgery at Rush Medical College. I remember how one day he asked me a question that I did not know, and in order to hide my ignorance I gave an ambiguous answer.

"Dr. Senn smiled.

"He said I reminded him of a schoolboy who, taking a written examination in history, came to the question:

"'Which was the greater general, Cæsar or Hannibal?'

"The boy answered as follows:

"'If we consider who Cæsar and Hannibal were, and ask ourselves which of them was the greater, we must unhesitatingly answer in the affirmative.'"

A GRIST OF NEW PLAYS HERE

CRANE IN AN ADE COMEDY AT THE EMPIRE.

Nat Goodwin and Dustin Farnum Will Each Try a Hazard of New Fortunes—Another Russian Actress Comes to Daly's To-morrow—Sothern as Villon Again.

There will be no lack of novelties this week in the theatres. Perhaps of chief interest is the coming of William H. Crane to the Empire Theatre in a new comedy by George Ade, called "Father and the Boys." Mr. Frohman is very jealous of his Empire Theatre; he has made and kept it one of the few theatres where there exists a standard, a guarantee of merit for any play seen there. Nor is he the sort of man to go back in this standard. Therefore "Father and the Boys" will probably be an entertainment worth while, free from cheapness and well played. It has been unusually successful on the road. The scenes are laid in New York and Goldfield, and Mr. Crane plays the part of a country reared business man, whose sons bring him, through many adventures, to an unloosening of purse and general reformation of character. Miss Dale has the leading woman's part.

Nat C. Goodwin comes to the Garrick Monday night, and will present for the first time in this city his new play "The Easterner," by George Broadhurst. Comments of various writers in other cities where the play has been presented have been complimentary. Mr. Goodwin will be supported by a company which he has selected himself.

What's in a name? Mme. Komisarzhevsky, a Russian actress, comes to Daly's Theatre Monday night, and, in her native language, supported by native players, will present "A Doll's House." Evidently one good Russian deserves another. Exit Nazimova, enter Komisarzhevsky. She will play *Nora* the first half of the week, throwing down the glove at once, challenging comparison. On Thursday night, however, she will present "The Fires of St. John," Sudermann's play, which Nance O'Neil made known to us at the same theatre a few years ago. We have had a Russian propaganda in music for several seasons; now we are getting it in drama.

Tuesday night at the Bijou Theatre Dustin Farnum will appear as the star of a newly rewritten play by Byron Ongley, called "The Rector's Garden." Miss Grace Elliston will reappear as his leading woman. There is said to be a pleasant atmosphere of romance and sweetness about the story of the rector. At any rate Mr. Farnum will have a chance to be something other than a cowboy. Mr. Harris, his manager, keeps right on producing American plays, and everybody will be glad to see him successful.

Stepping from the hop and skip of *Lord Dundreary* into the martial dignity of a grand constable of France, Mr. Sothern will present for seven performances only at the Lyric Theatre the well known romantic play "If I Were King." "If I Were King" was written by Justin Huntly McCarthy and has served Mr. Sothern for many seasons. His vagabond poet, Villon, has perhaps been one of the most popular of his creations. Miss Florence Reed, daughter of Roland Reed, will play *Katherine*. A week from Monday Mr. Sothern will present for the first time in New York Laurence Irving's play entitled "The Fool Hath Said, 'There Is No God'," founded upon Dostojeffski's celebrated novel "Crime and Punishment," with Mr. Sothern in the rôle of *Rodion Raskolnikoff*, the student dreamer who thought it his duty to relieve the oppressed and reform society.

Edna May Spooner will revive "Zaza" at the Lincoln Square Theatre this week.

After many years of German drama in America some of the most famous plays of Germany and Austria are still unknown here, among them a work of Ludwig Anzengruber, the Austrian realist. It is known in the original as "Das Vierte Gebot," or "The Fourth Commandment," which corresponds with the Fifth Commandment in the Decalogue as the English speaking nations subdivide it. As the title explains, "The Fourth Commandment" deals with the question of the duties which children owe their parents. The first American performance of "The Fourth Commandment" will take place to-morrow night at the German Theatre. Hedwig Reicher, Milli Reimann, August Weigert, Adolf Winds, Eugen Burg, Olga Henrici-Weidt and other favorites will be in the cast. "The Fourth Commandment" will be played every evening during the coming week, except on Friday, when a performance of Goethe's "Goetz Von Berlichingen" will be given at popular prices. The attraction on Saturday afternoon will be the favorite farce "Der Raub der Sabinerinnen" ("The Rape of the Sabines").

The programme as arranged for the first Saturday in the short season of children's theatricals which will be started at the Waldorf-Astoria beginning on the afternoon of March 7 and continuing for five consecutive Saturday afternoons will include the first presentation here of Alban de Polhes's one act play "Their Son." When produced at the Théâtre National de l'Odéon in Paris last season as a curtain raiser this playlet made a distinct impression. It is the first of Mr. de Polhes's plays to be seen in New York. The translation from the French has been made by Miss Frances A. Murphy.

"Cinderella up to date" in three stanzas will also be given on the first Saturday. In this new version of the fairy play *Cinderella* is transformed into a Gibson girl and dances the Merry Widow waltz with the *Prince* at the ball. Her slipper is returned the next morning by the *Prince's* chauffeur. "Punch and Judy," the most popular play in the world, will be given at every matinée.

"Wild Animal Play" will be given on the second Saturday and "The Cruise of the Trundlebed" on the third Saturday, with varied programmes. Before the season is over a three act Japanese legendary play will be added to the répertoire of the juvenile players.

Eddie Foy begins an engagement of two weeks at the Academy of Music Monday in the Herald Square Theatre success "The Orchid." Foy is assisted by eighty laugh inspirers, including Flavia Arcaro, Rose Botti, Ada Gordon, Jean Salisbury, Jane Dean, Marietta di Dio, Florence Martin, George C. Boniface, Jr., William Cameron, Knute Erickson, Roy Atwell and David Bennett. Adelaide the dancer is a special feature. This will mark Mr. Foy's final appearance in New York in "The Orchid."

"Paid in Full" will remain at the Astor for some time.

Sam Bernard is taking the measure of the chorus ladies at the Casino nightly, which maybe is what makes him "Nearly a Hero."

Down at the Garden Theatre Cressy and Dayne, former favorites in vaudeville, are appearing in a full fledged comedy of their own.

Otis Skinner's fine performance at the Hudson Theatre in "The Honor of the Family" deserves, if any acting on Broadway does, full houses every night.

Last Friday evening "The Thief" celebrated its 200th New York performance at the Lyceum Theatre.

"Miss Hook of Holland" keeps the crowds coming to the Criterion Theatre.

Williams and Walker, the colored entertainers, continue at the Majestic Theatre in their latest success, "Bandanna Land." These popular comedians are playing to capacity houses at each performance.

Lew Fields and "The Girl Behind the Counter" have celebrated the 150th performance of this successful musical comedy. And now when it is approaching its second century the house is crowded with large audiences seeking an evening of hearty laughter.

"The Witching Hour" continues at the Hackett to undiminished audiences, which is as it should be.

Success continues for Joe Weber's burlesque at the Music Hall.

"A Knight for a Day" at Wallack's goes right on.

Mr. Belasco's theatre still houses "The Warrens of Virginia," wherein is exemplified some of this manager's prettiest skill in stagecraft.

Warfield is renewing his success in "The Music Master" at the Stuyvesant Theatre. Saturday nights he plays "A Grand Army Man."

"Strongheart," a comedy drama by William C. de Mille, will be presented at the West End Theatre Monday matinée and week March 2 by Edgar Selwyn and his company under the direction of Henry B. Harris.

"Twenty Days in the Shade" and the Irish play "The Rising of the Moon" continue to make up the bill at the Savoy Theatre.

"Lonesome Town" continues at the Circle Theatre.

Edward Vroom, whose recent return from London to the American stage has been announced, is preparing a production of his new play for Easter presentation in New York. The play is entitled "The Luck of Macgregor," and the scene is laid in New York during the eventful days when the British held the city.

Al W. Martin's production of "Uncle Tom's Cabin" will commence a week's engagement at the American Theatre to-morrow.

"Sweet Molly O," a story from the prolific pen of Hal Reid, with Dolly Kemper in the title rôle, under the management of William T. Keogh, will be the attraction at the New Star Theatre for one week commencing Monday, with the usual matinées.

"Wine, Woman and Song," Mortimer M. Theise's great success, will be the attraction at the Yorkville Theatre during the coming week. This is the musical satire that ran last year at the Circle Theatre to crowded houses for over 300 performances.

Miss Beulah Poynter comes to the Metropolis Theatre this week as *Lena Rivers*. Her portrayal of a little child in the first act and that of a maiden later on in the play calls for acting.

"A Fighting Chance" is the new melodrama at the Thalia Theatre this week.

The American Academy of Dramatic Arts on Thursday afternoon in the Empire Theatre will produce Sardou's three act comedy, "A Scrap of Paper," preceded by three one act plays new to this country, namely, "The Temptress," by Gustav von Moser, "The White Lily," by Daudet, and "The Thief of Destiny," by Campbell MacCulloch. The Academy's final performance this season will be the production on March 26 of "The Libation Pourers" of Æschylus.

At Hammerstein's Victoria Theatre of Varieties this week a programme will be given headed by Nat M. Wills, the tramp comedian, in an entirely new monologue. First and only reproduction motion pictures of the international wrestling match between Hackenschmidt, the Russian lion, and Joe Rogers of America which took place January 30, 1908, at the Oxford Music Hall, London, England. The remainder of the programme will include Clarice Vance, the Southern singer, in an original répertoire of coon songs; Ward and Curran in "The Terrible Judge," Vinie Daly, Staley's Transformation Company in their latest novelty offering, first time at this theatre of Joe Maxwell and company of twelve presenting a musical comedy entitled "A Night in a Police Station" by Edmund Day, Mr. and Mrs. Gene Hughes presenting a comedy skit entitled "Suppressing the Press," Ollie Young and three brothers, hoop rollers, and the Wilson brothers, German comedians.

The February birthdays—Lincoln's and Washington's—will always be red letter days at the New York Hippodrome, for at the two performances of each every record for large receipts and overflow crowds at the big playhouse was broken, all of which means the great popularity of the big bill now being presented. Opening with "The Battle of Port Arthur," a gigantic spectacle of war in which a thousand people and a hundred horses participate, comes the musical mélange in which the circus is introduced. The circus is now the largest and most important ever presented at the Hippodrome, having twelve novel acts. The ballet illustrative of the four seasons follows with the picturesque winter carnival and the new sensation—the Drowning Dancers, a hundred women dancing mermaidlike beneath the water.

The Oriental Cozy Corner Girls will be the attraction at the Gotham Theatre for the coming week. There are nearly fifty people with the organization, which includes an unusually large chorus and singing soubrettes. Two burlettas will be presented.

The Washington Society Girls will be housed at the Dewey Theatre for the coming week. They will present two burlettas in conjunction with an olio.

At the Murray Hill Theatre this week is the Casino Girls company. This show is replete with comedy and music. Two burlettas are produced entitled "A Night in Goldfield" and "A Gay Old Boy."

Added to the moving pictures of the Tommy Burns-Gunner Moir fight in London, Huber's Fourteenth Street Museum presents the Matzumotos troupe of Royal Japanese Acrobats. Other attractions are Sober Sue, who can't be made to laugh; Gassnier, the strong man, and twenty other acts.

This is the last week of the cinematograph series of the Runaway Horse at the Eden Musée. The realistic portrait figure of Deputy Chief Kruger has been favorably commented upon by the crowds of visitors to the Eden last week, the figure being a lifelike one of the fire hero. Cinematograph pictures will be shown Sunday afternoon and evening, together with the special concerts by Kapossy's Royal Blue Hungarian Orchestra.

The first return of Alice Lloyd to America after her triumphant success here last season is awaited with interest. She opens at Percy G. Williams's Colonial this week with a fresh collection of songs direct from London. The McNaughtons also make their first return to America. McMahon's Pullman Porter Maids are scheduled. John T. Kelly will present "A Game of Con." W. C. Fields, the man who invented comedy juggling, is to be seen, as are William A. Dillon, monologist, the Musical Avollos, Mme. Emmy's Pets and the Darras brothers.

Miss Hoffman appears at Percy G. Williams's Alhambra this week. William Courtleigh, who is bidding farewell to vaudeville, will be seen in George V. Hobart's sketch, "Peaches." "The Original Honey Boy," George Evans, will have his novel monologue to entertain. The Five Majors have an English military act. Rossi and his Musical Horse are from Europe. Lola Cotton will exhibit herself as an exponent of mental telepathy. Eddie Leonard and the Gordon Brothers are liked, as are Work and Ower and the Elite Musical Four.

The Bachelor Club Burlesquers come to Hurtig & Seamon's Music Hall this week. Contrary to the title of the attraction, the company comprises, with a very few exceptions, none but female members.

The show at Pastor's includes the Criterion Musical Four in their scenic and musical comedy act; Don and Thompson, with a new comedy entitled "Johnny Wise in Society"; Keough and Francis in an act dealing with the comedy side of politics, "The Ward Heeler"; Kelly and Adams, Lewis and Harr, Tom Ripley, Thomas J. Quigley, La Vardo and Huard, Caldwell and Wentworth, Francis and Rogers, Beecher and Maye, La Gusta, the Regal Tours and the American vitagraph with life motion pictures.

Eva Tanguay, the human cyclone, comes to Keith & Proctor's Fifth Avenue Theatre this week. The fair Eva will be her usual ebullient self, which makes further comment unnecessary. Josephine Cohan and company will present a play, "A Girl of the Times." Gennaro's Italian Band will make the musical part of the programme, and May Ward and her Dresden Dolls will sing and dance. The trials and tribulations of an ardent motorist will be set forth in an English travesty called "Motoring." Fred Niblo, one of the best monologists in the business, will appear, and Fred Ray and company will offer their Roman travesty. The Picquays, acrobats, and others are also billed.

"The Futurity Winner," the big melodramatic racing spectacle in two scenes, is the headline attraction at Keith & Proctor's Fifty-eighth Street Theatre. Another big feature will be Ella Snyder and company in "Commencement Day," a little musical play. Butler and Bassett, the ice skaters, will appear. Stuart Barnes, monologist, is another drawing card. The Camille Trio, comedy acrobats; the Ushers, singers and dancers; Hibbart and Warren, the piano player and the dancer; Dillon Brothers, parodists, and others will complete the bill.

Eugenie Fougere will be one of the headline attractions at Keith & Proctor's 125th Street Theatre this week in her songs and impersonations of various American actresses. Joe Welch will appear in the character comedy sketch "Ellis Island." Two other leading members will be Al Leech, and the Three Rosebuds in "Examination Day in School," and That Quartette, Wormwood's monkeys, James Thornton, well known monologist; Estelle Wordette and company, Wilton Brothers, comedy acrobats, and J. Warren Keane, magician, are other features.

"The Love Route," Edward Peple's play, will be the offering at Keith & Proctor's Harlem Opera House this week. This is the story of a plucky Southern girl's fight to prevent a combination of capitalists from building a railroad through her ranch. Her sweetheart being the capitalists' chief engineer, the love interest becomes closely interwoven with the plot of the piece.

Only last week the Union Square Theatre opened as the Bijou Dream, a moving picture house, yet already the business is big, the public showing its approval of the proper housing of this form of entertainment by a steadily increasing patronage.

The Twenty-third street Bijou Dream is playing to capacity business. The performance begins at 11 A. M. now and is continuous until 10:30. The admission is 5 and 10 cents, box seats 25 cents. A performance is given on Sundays and the bill is changed three times weekly.

In Brooklyn Houses.

William Faversham will return to the Montauk Theatre to-morrow night for a week's engagement in the Western drama by Edwin Milton Royle, "The Squaw Man," in which he gained popular approval during his previous visit here. In view of plans now making for Mr. Faversham's future appearances it is anticipated that after this engagement he will not be seen here again in this play, despite the fact that the present season's tour has been his most successful in pecuniary returns.

At Percy G. Williams's Orpheum there will be a bill headed by Minnie Seligman and William Bramwell, who will appear in a one act comedy entitled "The Dakota Widow." Rosie Lloyd, the youngest of this famous family, will be heard in songs and will wear pretty gowns. Homer B. Mason and Margaret Keeler will present "A Hero." The Stunning Grenadiers is a musical act. The Romany Operatic Troupe present "Gypsy Life." Frank Fogarty is termed "The Dublin Minstrel." The Gaudsmiths are acrobats. Lena Marrder is an equestrienne with a highly trained horse.

One of the best burlesque organizations on the circuit, the Knickerbockers, will provide the programme at Hyde & Behman's Olympic Theatre this week. Plenty of music, comedy and travesty is contained in the bill and much is made of the spectacular features.

At the Star Theatre a fine programme is promised by the Mardi Gras Beauties, a new burlesque organization that will make its first appearance in this playhouse. There are some novel features in the bill, and instead of the farcical plays usual to burlesque programmes a two act musical comedy will be presented. This is entitled "Tom and Jerry."

A simple and wholesome story is told in "The Volunteer Organist," a pastoral drama that will be the attraction at the Folly Theatre this week. This play is now it its eighth season and much of its success is perhaps due to the fact that all such melodramatic perquisites as a villain, a murder, an old will or a persecuted heroine have no part in it. The story is laid in the hills of Vermont.

A series of comic cartoons that have gained popularity have been used as the basis for a musical comedy entitled "Panhandle Pete," which is to have its first production in Brooklyn at the Bijou Theatre this week. Willard Holcomb, who has to his credit the authorship of several farces and comedies, is the adapter of George McManus's creations. Music and lyrics have been furnished by Messrs. Lehman and Laska.

In addition to the programme to be provided by the Lid Lifters company at the Gayety Theatre this week there will be an added feature that has proven popular in vaudeville. This is the specialty of Laila Selbini, known as "The Bathing Beauty." She is a beautiful woman who performs sensational bicycle feats in a scant costume.

Manager Keeney has booked for this week one of the biggest comedy bills of the season headed by the London Fire Brigade, consisting of a company of fourteen English comedians who will appear in "A Fire in South Street," a comedy in three scenes. Another comedy act will be that of Monroe, Mack and Lawrence in "How to Get Rid of Your Mother-in-law." Others to complete the bill are the Olympia Quartet, the Loeffel Trio, comedy bar act; Hafford and Mantelli, singing and talking comedians; the Armstrong Sisters, Mona Desmond, a singing comedienne who makes up like a big doll; the Hennings, comedy jugglers, and the Keeneyscope in some brand new pictures. Amateur night every Thursday still continues to pack the house.

MOVING PICTURE TRICKS.

How the Work of Months Passes on the Screen in a Few Minutes.

Most remarkable tricks can be played by the camera, but for reproduction in the biograph these tricks are intensified a thousandfold.

For instance, says a writer in the *Independent*, the building of a skyscraper within a few minutes is a feat easily accomplished on the screen.

In order to do this a camera is placed in position when the foundations begin, and by means of slow time exposure extending over months an exact reproduction of the building can be projected on the screen, occupying less than ten minutes.

When the old Star Theatre in New York was demolished a number of a years ago a camera took time exposure pictures of the operation, and when finished it was possible to throw on the screen a perfect reproduction of the work. The theatre could be demolished within five minutes, and by reversing the films rebuilt within the same period.

Even the growth of plants and flowers is observed. By time exposures extending over months it is possible to reproduce exactly within a few minutes the budding and flowering of plants. Oranges spring from the flower and turn into golden fruit while you wait, or apples come into existence like magic on the trees which a few moments before were bare and leafless.

The moving picture taker is everywhere. The story is told of an American who while watching some moving pictures in a hall in Paris saw a reproduction of a Broadway throng at the noon hour.

His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch charm which he had always worn attached to his fob drop and disappear from sight.

He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young lady, who suddenly stooped and picked up the charm from the pavement.

The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch charm after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.

The film companies are developing their own plays, paying experts in pantomime to invent plots and scenes which will show up well in moving pictures. In Paris this work has reached a higher development than in this country.

A considerable class of expert pantomime actors depend entirely upon the film companies for their living. They receive all the way from $15 to $40 a week for their services.

Then too the story writer comes in for a share of the profits of the new profession. A good story suitable for moving picture reproduction may sell from $5 to $30, or even more.

The story is not written out in magazine form, but is a brief description of scenes and acts which have a well defined plot. Some of the companies are experimenting with the phonograph in connection with the moving pictures, by means of which the actors in the scenes will actually speak and declaim as the various pantomime scenes are thrown on the screen.